

MUSEUM GRAPHIC LOS ANGELES MUSEUM

VOL. I

No. 3



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THE MUSEUM GRAPHIC, a museum magazine published in the interests of the Los Angeles Museum and the Museum Patrons Association and all interested in Museums and their work, will issue bi-monthly, except during July and August, from the Los Angeles Museum, Exposition Park, Los Angeles.

WILLIAM ALANSON BRYAN, *Editor*

Editorial

The Junior Museum

In keeping with the assured realization of a long-cherished hope to augment local educational facilities by providing the means of training the juvenile mind through direct visualization we are able to announce that plans for the Junior Museum are being rapidly crystallized into reality.

Arrangements having recently been made to secure the services of a curator equipped with special training and experience in this comparatively new field, the Museum may now be confidently expected to contribute in no small measure to child education. Under the stimulus of expert guidance, material for many and varied exhibits is being carefully selected and assembled out of the stored treasure within the Museum. An early and definite announcement is promised of the date this important department will be opened to the young public.

By virtue of their obvious and vital interest in this phase of museum service those Members of the Patrons Association, as well as other citizens who are more or less intimately associated daily with inquisitive Young America, are cordially invited by the Director to communicate any constructive plan or idea that might add to the usefulness of the carefully-considered program being worked out which will aid in making the Junior Museum an indispensable adjunct to the educational system of Los Angeles.

The subject of the child's museum is briefly discussed elsewhere in this issue, and there is promised for future treatment here a wide range of topics bearing on the value and importance of bringing elementary students into direct contact with *objects*.

Harrison Gifts to the Museum

As noted on another page of this issue, the museum is again able to announce the gift of Mr. and Mrs. William Preston Harrison of a splendid group of seven paintings by distinguished contemporary American painters, which will be permanently displayed in the Harrison Gallery.

These repeated gifts to the museum by the generous friends of the institution are very fully appreciated by the museum and by the public. They should also serve to stimulate others to a public spirited interest in the building up of the art treasure of the community through worth while gifts of a similar nature.

Museum Patrons Association

Since the November number of the Museum Graphic went to press the Museum Patrons Association has stood sponsor for a number of interesting and instructive programs given at the Museum. The interest and attendance given by the public to this special series of lectures and enter-

(Continued on Inside Back Cover)

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Application for entry as second-class matter is pending.

MUSEUM GRAPHIC

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A Pleistocene Park in the Making

By WILLIAM ALANSON BRYAN

FEW indeed of the multitude of people who have passed "La Brea Pits" on Wilshire Boulevard in the last score of years appreciate the fact that they have been within a stone's throw of one of the largest and most remarkable natural archives of historical data in the world.

To the majority this apparently ill-kept and unsightly section has long been but a landmark with a distinctive name—a dull, dirty, uninteresting place, more liable to be shunned than marveled at and scarcely to be suspected of being a great civic asset. Yet those skilled in deciphering and translating the chronicles there preserved, and who with patient skill are able to piece together and understand the wonderful story their records tell, regard it as forming a human possession of extraordinary value. For the documents stored within these dark vaults at La Brea are in every case authentic, original and reliable. As records go they are in a perfect state of preservation, and as a whole perhaps eclipse those to be found in any single collection in any city, country or continent on the globe!

For the chronicle there preserved extends backward from yesterday, before the coming of the gold seekers to California; past the arrival of the Spaniards to the Pacific Coast; beyond the arrival of the first Indian on the American continent. The record, meticulously kept by the Master Hand, extends backward into the past, not a thousand years but hundreds of thousands of years, to that remote time in the Glacial Epoch when great beasts and forgotten birds inhabited the land. To a time when mastodons and elephants, and sloth, and lions and saber-tooth tigers roamed where now Los Angeles stands.

It is little wonder then that men of science and appreciative travelers have journeyed here from every quarter of the world to study at first hand the records preserved in this wonderful storehouse or to marvel at the sweeping story that the data it contains, when translated, reveals to them. It is fitting, too, that these priceless records have been patiently gathered together and carefully treasured in a new archive—for these records now form one of the most valued possessions of the many choice things stored in the Los Angeles Museum.

Thanks to the generosity of Mr. George Allan Hancock, not only the records that have been excavated but also the twenty-odd acres of the now valuable residential property which constituted the home site of his pioneer



PLEISTOCENE LANDSCAPE AT RANCHO LA BREA REPRODUCED FROM THE

parents, Major Henry Hancock and Mrs. Ida Hancock Ross, who owned and developed Rancho La Brea, embracing this unique possession, is to be preserved for the public unchanged for all time as a Pleistocene park, dedicated to their memory. By the generous terms of the deed of gift this property was transferred by Mr. Hancock to the people of the county of Los Angeles. Through the Board of Supervisors of the county this gift, now known as Hancock Park, was made a department of the Los Angeles Museum, which institution, under its Board of Governors, is entrusted with its care and development.

Before any definite plans for the development of this gift were made many conferences were held with scientific men and others who were interested and whose opinion was valued. All were unanimous in urging that the original topography of the area should so far as possible be preserved in its natural state.

After a long period of careful study of the many problems involved in the developing of the area as a city park that would at the same time preserve its unique historical and scientific interest, the Board of Governors adopted a plan of procedure outlined by the Director of the Museum and transmitted it as a recommendation to the Board of Supervisors, who in turn adopted the report as a basis for the development of the area.

The first step was to comply with the simple stipulations contained in the deed of gift. Accordingly the roads, curbing and sidewalks about the four sides of the area were contracted for and completed early in 1926. In order that the plan as a whole might be clearly understood by all, a relief model eight feet long was prepared, a reproduction of which accompanies this article, and an appropriation was made to inaugurate the improvement of the park as indicated by the report and shown by the model.

One of the outstanding features of the plan was to preserve the original natural contour and drainage of the land, that centers in a small intermittent stream which courses diagonally across the area. It was doubtless because of this stream that the animals from the surrounding desert lands in the long ago were lured to their death in the tar-traps set by nature along its banks. To achieve this desirable end and at the same time improve the park, so that it would present the neat and attractive appearance that is generally associated with the idea of a city park in a residence district, was one of the many prob-



10x50-FOOT MURAL PAINTING BY CHARLES R. KNIGHT IN THE MUSEUM

lems to demand an early and adequate solution. In order to bring about the desired result it was determined to grade a frame, or border, about four sides of the park, bringing the surface of this fill for a distance of seventy-five or a hundred feet back from the sidewalk up to the grade established by the surrounding streets. This outer filled and graded border is to be set along its inner edge with a loose planting of ornamental trees and shrubbery, which will rapidly develop to form a partial screen for the central area through which glimpses of the park proper may be had from the street. The space between this screen and the street will be divided between a cropped lawn and a generous irregularly laid out border-bed of Hibiscus shrubs planted on all the street sides of the square. By this means a neat, attractive frame for the park is provided which conforms in every way to the requirements of a city park but in no way detracts from or alters the lay of the land forming the center area—the Pleistocene picture which it is so desirable to preserve.

It is confidently expected that this planting, which will be a little less than a mile in length, will form the greatest Hibiscus Garden in the world. The gorgeous and spectacular display of more than a thousand varieties of these wonderful flowers will make the area about the park one of unusual interest to citizens and tourists, and will form a noteworthy attraction since it will be both colorful and entirely different from any park in existence.

It is not generally known that during the last twenty years the Hibiscus has received much attention under the hands of a group of skilled floriculturists in the Hawaiian Islands, who through cross-fertilization and artificial selection have increased the cultivated varieties from a score to a point where there are perhaps more than five thousand recognizable varieties now in cultivation in Hawaii. It is from this source that the stock for planting at Hancock Park has been drawn. More than a thousand of the rarest and choicest varieties, ranging through the greatest variety of size, form and color, have been selected from that source, are already being propagated from cutting and will be planted in beds during the coming autumn. Not a single variety in this remarkable collection has heretofore been grown on the mainland of the United States.

On the inner border of the line of trees and shrubs above referred to, it is planned to develop a wild-flower and shrub garden. This will be in the form of an irregular bed almost a mile in length and some fifteen to thirty

feet in width, which will occupy the inner slope of the filled ground on all sides of the park. Those who can recall the beautiful wild flower garden maintained some years ago in Exposition Park will be able to vision the delight in store when this feature of the contemplated development has been established. It is proposed that this planting shall form a living collection of the more interesting native flowering herbs and shrubs of California and the Southwest which, as a living herbarium in the midst of this great city, under the direction of the Botanical Department of the Los Angeles Museum, will be a reliable source of information for students and visitors in the California southland.

The development of the central area will be most carefully done. The smaller unproductive seepings of tar that were opened in the exploration of the field in searching for the fossil-bearing pits will be filled in and marked



WORKING MODEL OF HANCOCK PARK

with appropriate information for scientific purposes. The larger and more important pits, to the number of a dozen or more, will be kept open as they were at the close of scientific exploration. The open pits are to be provided with breast-high stone walls to prevent their caving in and protect them from molestation by the public and to prevent visitors from accidentally slipping into the open tar pools.

The surface of the central area is to be brought to its natural level and planted to grass, trees and shrubs known to have grown in the region during the Pleistocene period when the pits were open and actively receiving the animal remains for which they are world famous. The restoration of the flora of the Pleistocene or Glacial Age will be based upon the study of the botanical material of that time which was recovered from the tar pits.

It is planned that the first and perhaps the most important structural development will take the form of an ornamental foot-bridge to span the large tar pool beside Wilshire Boulevard. This foot-bridge will serve as the

formal entrance, or gateway, into the park, since there will be no roads or driveways within the area of the park. The formal entrance will be supplemented by a number of foot paths, conveniently placed, that will permit entering the park from all sides and will lead to the several points of interest within the area.

One of the open pits, in which may still be seen the bones of a score of species of extinct animals firmly embedded in the brea and which has been carefully husbanded as an exhibit of extraordinary scientific and popular interest during the several years since excavation was discontinued, will later be made the center of interest in a building preferably reproducing a Spanish hacienda of interesting design drawing its motif from the early days when cattle ranching was the dominant industry in California. This structure, when built, will provide some space for special museum exhibits drawn from the pits, a neighborhood meeting place and such indoor facilities as are usually associated with a recreation park.

A superintendent's cottage, also of simple Spanish design, will be erected about the center of the west, or Ogden Drive, end of the park. Adjacent to it, and enclosed in shrubbery, grounds for nursery stock, slat-house and other



Group of Hawaiian Hibiscus One-fifth Natural Size

garden facilities will be developed.

The further embellishment of the park will take the form of sculptural restoration groups of the more important and spectacular animals that have left their bones as indisputable evidence that they once lived and roamed over this region long before the primitive human inhabitants set foot on this hemisphere.

In order that these groups may have their proper setting with appropriate planning, vistas, etc., it is planned to forever keep Hancock Park free from structures, recreational facilities, play grounds and other encroachments that do not absolutely appertain to the purpose for which the land was given into the keeping of the county and the Museum on behalf of the people.

It will be noted from the foregoing that the plan adopted for the making of this Pleistocene park admits of gradual development as funds are available. The grading is already completed, the nursery stock for the entire planting is on the ground. It is confidently expected that during the year other work will be done and that within a comparatively short time the entire undertaking will be completed and that when it is finally finished Los Angeles will feel a just pride in Hancock Park—now well advanced in the making.



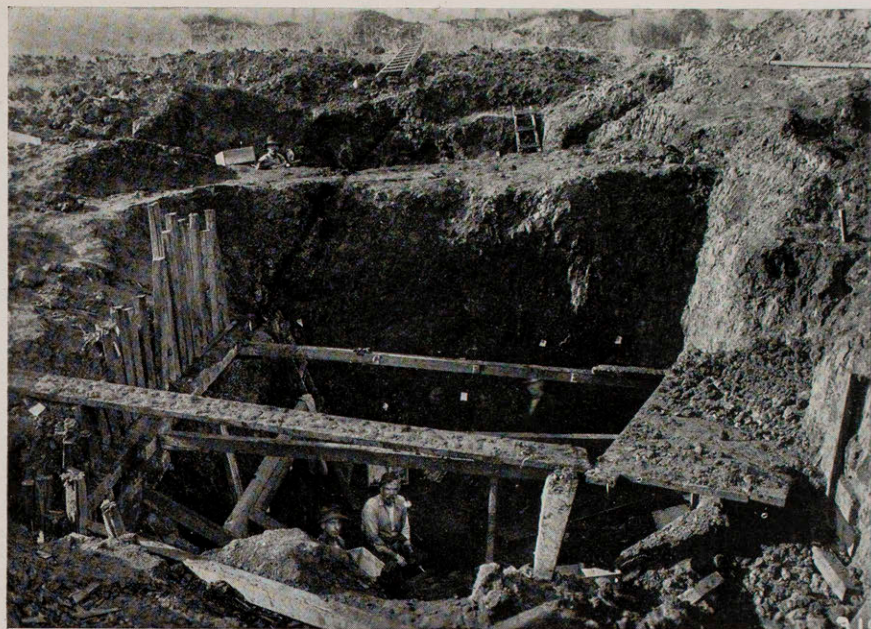
La Brea in Retrospect

By L. E. WYMAN

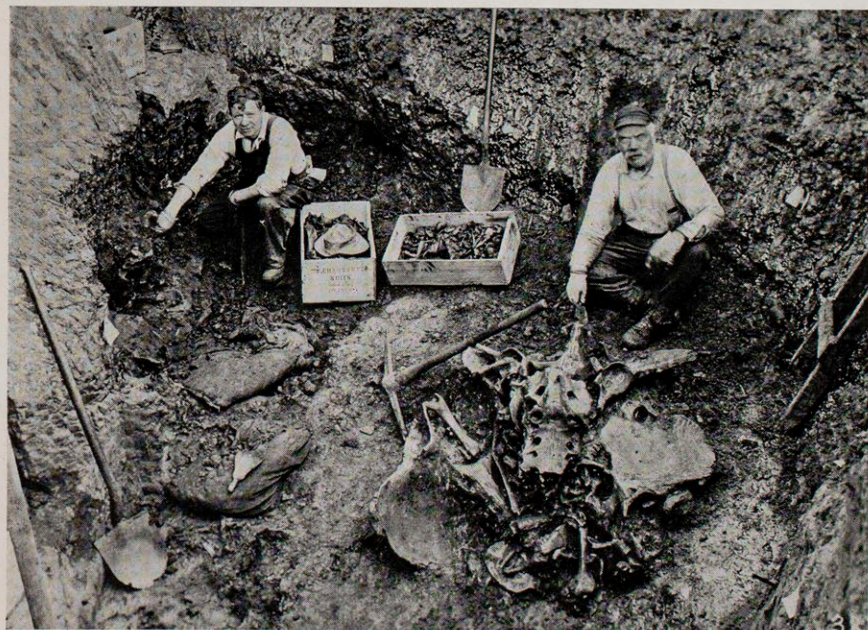
“MUSEUM secured concession dig fossils Rancho La Brea. Will you come and direct work?”

Such was the message that overtook me in the mountains of Idaho in 1913. I had often read brief references to this locality that even then was famous, but to direct excavations there was beyond my wildest hope. Did I accept? I did. And the following account of the work, gleaned from my written notes on important details and memory of perhaps trivial ones, is here published for the first time.

As in Mother Somebody's cook book the recipe for “Welsh rabbit” says, “first catch your rabbit,” so the formula for digging in the Rancho La Brea Asphalt Beds was,—first, locate your fossils. The presence of a fossil deposit was always indicated by an irregular mound, a few inches or possibly two feet in height, of earth, oil-soaked, and frequently with an open vent bubbling with oil and gas. But more often than not such surface indicators hid nothing but barren earth. As opposed to the popular conception of a single large depression brimming with liquid asphaltum in which animals of Pleistocene times were engulfed, our explorations disclosed more than 30 separate deposits, though but 10 yielded any considerable quantity of fossils. And the liquid asphaltum of popular belief proved to be oil-soaked sand and earth which only rarely approached the nature of a liquid.



THE BULKHEAD THAT COLLAPSED



A HEAP OF GIANT SLOTH PELVISES

Having located a mass of bones by cutting a 3-foot trench across a promising outcrop, its lateral extent was ascertained, when the pit was "sectionized." This was done by criss-crossing lines stretched above the excavation at 3-foot intervals, one set lettered, the other numbered. From intersections plumb-lines were dropped to the bone mass below, which was thus laid out in 3-foot squares, and records secured on every bone as to location in the pit and depth from original surface.

Then the tarry, tedious task of removing these precious relics, a task that required more than two years' labor by a dozen or more men. The gummy asphaltum, comparable to the familiar tangle-foot of sticky fly paper, covered everything. In handling the bones every article touched was soon smeared. Hands were protected by gloves, which were quickly coated; and clothes, shoes, digging tools of all sorts, the packing boxes used, and even the paths



AN AISLE OF BONES

about the pits, were foul with the clinging substance. But Nature is kind. As asphaltum is the residue of petroleum, so the refined oil, kerosene, is its marvelous solvent; heated, it dissolves asphaltum almost instantly, a fact that was appreciated only after weeks of dangerous experimenting with gasoline and distillate.

Thus were the fossils cleaned: A huge wash-tub, half filled with asphalt-coated bones nearly submerged in kerosene, was heated on an out-of-door furnace. A very few minutes did the work. Removed from the oil, a quick brushing finished the job. Then, dried an hour in the air, boxed and labelled, the relics were ready for transportation to the museum.

But, tedious and tarry as was the labor of securing and cleaning the specimens, there were compensations, many of them. There was always the expectancy, at least the possibility, that the next bone would be something



A CORNER OF THE SKULL ROOM



SEGREGATING SABER-TOOTH BONES

different from those already secured, some species not hitherto known to have inhabited this section of the world; or, perhaps a specimen of unusual size or perfection. A Sabre-tooth skull, with jaw in place and both sabres perfect, was a rare find. Indeed, but one such was secured among all the hundreds of these skulls recovered! A monster Lion skull only four and one-half feet under the surface in a little mound that had hardly excited even curiosity! A heap of leg-bones of elephants, three individuals, on a "bench" eleven feet under the surface, with a section of Elephant back-bone beside and below, and a skull at its lower end, told mutely of the tragedy. A monster Bison skull, six feet from tip to tip of horn-cores, was a lone representative of its species, but alas! so badly decayed that it could not be recovered! And then the discovery of a human skull embedded in semi-hardened asphalt; the wild speculation as to its age—and still wilder newspaper stories of what seemed a most important discovery.

The utter destruction of a substantial bulkhead by a slow-moving mass of mud and water, and complete filling of pit 67, cost a full month's labor of six men; but almost the first bone taken when original bottom was at last reached was a beautiful skull of *Nothrotherium*—worth all the cost!

And the unanswerable problems developing as work progressed: Why the complete skull of a Bear in pit 16 and not another Bear bone in that hole? Why did pit 4 hold so many Camels and no *Nothrotherium* while pit 67, not 8 feet away, yield so much *Nothrotherium* and almost no Camel? How did the Mastodon that left his skull

in pit 3 scatter his bones so widely—pelvis 50 yards away in pit 61 and a femur 70 yards from the skull, in pit 77?

Diversions in the form of visitors were many, and the questions asked were sometimes appalling in their simplicity; while the ubiquitous souvenir hunter in all his super-destructiveness and purloining propensities eluded our watchful eyes and did his deadly work. Three of these were caught red-handed cleaning fragments of a Mastodon tooth that one of their number had broken from a jaw in the Elephant pit, in the absence of workmen. And another slipped into the storage shed and stole the finest Mastodon tooth we had found. Reprisal followed: The "cleaning crew" dyed in discolored kerosene a Horse skull found in the weeds and placed it where it could be reached by vandals. Result: Several teeth gone the first day, and the whole



ELEPHANT BONES AS FOUND

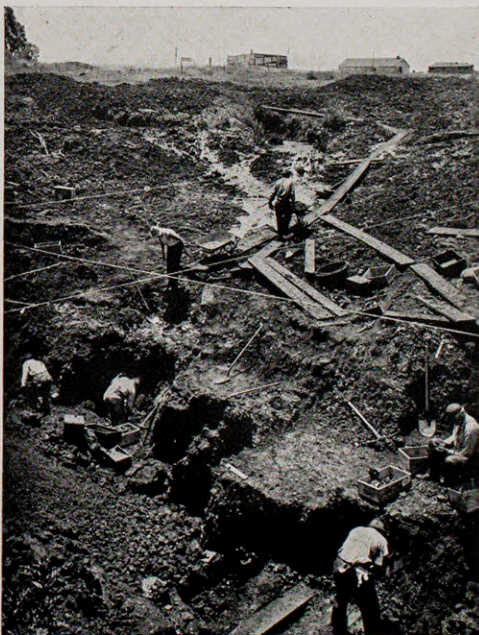
front end broken off and carried away within a week. Precious souvenirs these to the fiends who probably still gloat over their prizes, while ignorance is bliss!

But the long task ended—26 months of it. Every “hump” and “seepage” that might possibly hide fossils was opened,—a hundred such explorations, and two-thirds of them barren. From the productive ones had come the greatest collection of animal relics of a single geological epoch ever known, representing probably all the large mammals existing here during the Pleistocene. These, cleaned, identified and classified, piled box on box from floor to ceiling, with a large room given over to skulls exclusively, occupy an entire basement at the museum. An early partial census placed the number of animals represented at about 2500, while a later count more than double that number. How many individual bones? Somewhere around half a million!

Staggering figures, these, when ordinarily the discovery of a fossil bone, or even a fragment, is cause for exultation. Inevitably the mind conceives a vast animal population roaming the plains of what is now southern California, the oft-repeated grim tragedies of the tar-pits, the sealing away of the evidence for scores of centuries; and finally the curtain lifts with man's habitations surrounding this spot where Nature wrote history and hid her records.

And what does all this amazing collection of fossils mean to the museum and educational institutions of southern California? It is the foundation stone itself of the museum, that while it stands will always be the Mecca to which students of Pleistocene life will come; for nowhere else are these forms represented in such numbers of species and individuals. To school pupils the mounted skeletons tell not only of themselves, but of a different climate, more favorable than the present for the existence of such a varied fauna. They tell of geological upheavals and subsidences, for only by these could mammal life be so distributed over the earth. They tell the lesson of impermanence in life, for nearly all Pleistocene species have long since vanished, having played their parts in the great scheme of evolution. And they afford comparison of structure with present-day types.

Real appreciation of the importance of these fossils to the museum, and of the museum to Los Angeles, will come with later generations and education. They constitute an asset the value of which is now realized and utilized by only a small part of the people to whom they belong.



BOTTOM REACHED IN PIT 67

The Junior Museum Idea

By HOWARD B. SMITH

UNDER pressure of modern life child education has lost one of its most valuable contacts, namely, the unconscious learning of the facts of life from the surrounding wild of plain and forest. The child of the city has little opportunity to develop that primitive side of his existence which senses the beauty of sky, cloud, tree, flower and earth.

The school can do little to remedy this deficiency through the very formality of its instruction and the added "chore" idea which, inevitably, is presented with the text-book.

Education by nature, from the things of nature, has played a great part in the development of our nation, even though it has been absorbed unconsciously. In the struggle which educators have been making to keep pace with the increasingly diverse demands of specialized industrial and commercial life, together with the abandonment of certain types of home training, the principle of the children's museum has been evolved by far-seeing thinkers to acquaint the child with the fundamentals of nature and to give him an appreciation of the beauties about him. The underlying idea in the inauguration of the junior high school was to provide the adolescent and pre-adolescent with more sympathetic teaching and guidance than could be found under the old system. During this period of a child's life he is reaching out to find just what is in this great world about him. This age has been termed by some educators the age of exploration. Here the desire to make collections of objects makes its appearance. In every way the child is reaching out for the knowledge which is to guide him later on. At this point the child's mind is readily impressed by sensing concrete objects. He receives vivid impressions of form, color and odor. He learns through his finger tips, his eyes and his nose. These impressions if carefully guided will become invaluable as the child grows older and the reasoning powers develop.

The Junior Museum, which forms a department of the Los Angeles Museum, is at this time in a formative stage, but is intended to serve the people of the county by furnishing to the child a carefully considered plan of action, including exhibits, talks, club work and other educational activities.

The idea of a museum for children originated some years ago in the East. Since then it has spread, until nearly every important museum has inaugurated some work of this nature.

The Children's Museum of Boston began its work about fourteen years ago. It had a small table and a few specimens. During the past year it and the Barnard Memorial Branch handled one hundred thousand children from the schools and playgrounds of Greater Boston. The main building, located on the shores of Jamaica Pond, houses collections containing many thousand items, and, under able direction, has grown into a valuable and indispensable part of the school system of that city. Children are brought to the museum by their teachers, inspect the collections and are given an illustrated lecture on some topic of history, geography or science which fits in directly with the course of study. These visits are repeated at monthly intervals during the school year and are a source of much value to the teachers of the city. An inviting program of talks and trips is scheduled for Saturdays and it is not unusual to find the accommodations for such events strained to the limit.

Museum games, of which there are several types, of an educational nature occupy the attention during various hours. There is a prize for each contestant finishing a required amount of work. These games are so graded that a boy or girl will find something ahead of him that is within his comprehension and for which he receives a reward commensurate with his accomplishment.

In the first of these games the player begins with paper and pencil to list names of the various museum objects beginning with the letter A. Then the letter B is taken, and so on. Players are required to reach the record of the previous player, and the names of record holders are posted. When the boy or girl has finished the alphabet he receives in addition a larger prize and graduates to the next game. One of the most interesting is a form of the

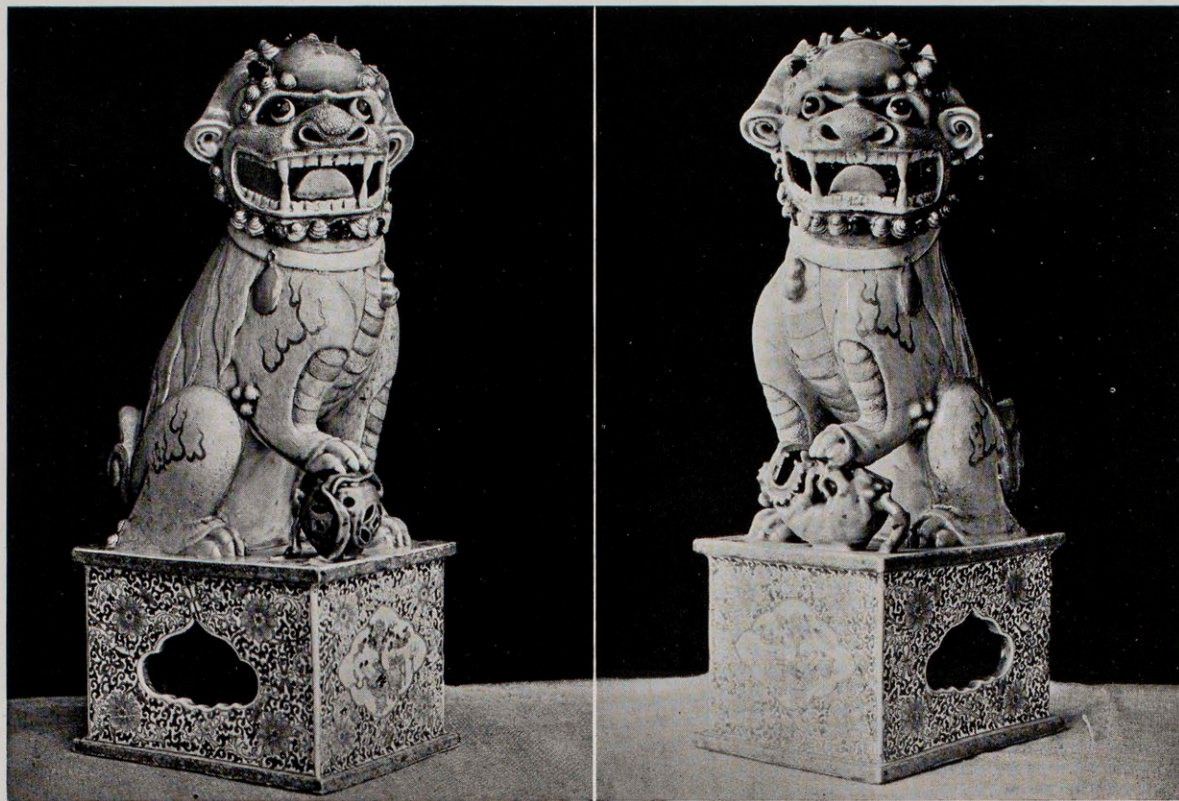


A FIRST VIEW IN THE JUNIOR MUSEUM

older game, known as History Ghosts. In another the players are furnished with small cards, each bearing a printed question to be answered by the player from a search of the exhibits. A time limit serves to give zest to the search.

A library and tables for reading are important adjuncts to the work. Drawing classes are sometimes organized and the objects on exhibition are utilized for models. At the Children's Art Center regular periods are devoted to this kind of work, and while the latter institution is very young its impress on the art life of the city is becoming evident.

The Children's Museum is in no sense a collection of curiosities. Henry Fairfield Osborne has said that a museum "succeeds if it teaches, fails partially if it merely amuses or interests people and fails entirely if it simply mystifies." Exhibits in a museum for children must be chosen carefully. Labels on these exhibits must not only name the object but tell in simple style



PAIR OF LIONS IN THE A. BURLINGAME JOHNSON COLLECTION OF CHINESE PORCELAINS

the story of that object. These exhibits must be followed up by interesting, timely and authoritative talks and pictures. Special exhibitions are held from time to time, as need is shown, and when possible exhibitions of children's work are also shown. The true spirit of the museum of this nature is the spirit of cooperation, linking together the schools, the various welfare agencies and the scientific and artistic thought of the day. It molds the community of the present and impresses upon the citizen of the future the underlying principle of responsibility for the growth and progress of society. There is no method by which the museum can come nearer to the life of the city than by interesting the boys and girls who will carry the museum influence and the museum habit into their home.

In opening the Junior Museum the Los Angeles Museum is taking a step forward. It is acknowledging its duty to the city, county and state in this regard, and it is fulfilling its duty in one of the most successful and important methods of modern educational practice.



A Pair of Chinese Lions

By MARION PARKS

THE pair of charming beasts who habitate among the rich beauties of the collection of fine Chinese porcelains permanently loaned to the Museum by Mr. A. Burlingame Johnson, arouse our attention not only because of their loveliness and great value as specimens of the fine skill of the Chinese craftsmen of the period of the Emperor Kang-he (1661-1722) but also because of their interesting symbolism and the quaint story they hold for us.

Many who visit the display of porcelain will immediately admire these quaint little "dogs" who sit upon beautifully designed and colored square pedestals, looking out from the glass case with a perpetual expression of open-mouthed expectation. Although it may seem very much more reasonable, it is a great indignity for these porcelain creatures to be called dogs, for they are really a pair of lions, most highly venerated beast of ancient China. It was through the wide acceptance of Buddhism, a religion imported about 126 B. C. from India, where the lion was considered a sacred beast, that this veneration came about, and for the Chinese, interest in the lion was increased because he was not indigenous to their land. Thus it was that the Chinese artist had recourse to no living model for his representation of the Lion, but only to conventionalized Buddhist figures or the more or less fanciful descriptions of early "Naturalists," such as the following: "The lion resembles a tiger, and is yellow; it has side-whiskers and the soft hair at the end of its tail is of the size of a grain-measure (tou)."

The subject of great admiration, and a creature of mystery, the lion was enormously prized by the Chinese, and up to a late period considered a gift of especial appropriateness for the Emperor. Many legends and tales were woven about him. There are two types of lions commonly represented among the Chinese artists. They both represent the "true" or "spirit" lion, as distinguished from the earthly or dog-lion.

This pair of lions is typical of the Lamaist type of spirit-lion brought to China by the Buddhist priests of Tibet. They are short-bodied sturdy

beasts, "with massive legs and pads, head somewhat rectangular, . . . nose short, the whole aspect being canine rather than feline." The mane is made a part of the design, represented as curled into small thick volutes like conch-shells. These little curls also appear under the chin, behind the fore-arms and the heels of the hind legs. The tail is bushy and short, curled up over the back. Each beast wears a harness adorned with pendants of pearls and jade. They are beautifully designed as a whole and exquisitely colored; the bodies are in delicate blues and greens, the tops of the heads and shoulders are a rich, soft red, there is further decoration in light yellows, greens, and blues, with a small quantity of black sensitively arranged.

Under the left paw of each of these wide-mouthed creatures is a symbol of great interest. As these lions invariably occur in pairs it is interesting to note first, that the brocaded sphere under the paw of the beast to the right indicates that this is the male of the species, symbolizing that he is the lord of the world and material things, of government. The fantastic little figure under the paw of his mate is a cub, symbolizing that the domain of the female is a domain of spiritual things and her duty the rearing of the young.

Another curious belief promulgated by the ancient Chinese nature-lore, built up partly from true observation, mostly from fanciful or mythical sources, was that unlike all other beasts of the field, the lioness gave milk through her claws. Thus the cub suckles at her paw and is not held there in subjection as his posture sometimes would suggest. But strangest of all, it seems that the lion was inordinately susceptible to the fascinations of a bright embroidered ball, and many ancient Chinese paintings represent the king of beasts as gambolling in the forest, tossing about such a gaudy sphere. So it was told that if any traveler should be lost in the wilderness and starving, he should cast a brightly decorated ball into the forest and presently he would be rewarded not only by the sight of lions merrily at play, but when they had tired and abandoned their game, the starving traveler would find his ball saturated with milk which had flowed from the claws of this beneficent and sacred animal.

These delightful specimens in the Johnson Collection are particularly fine examples and their type should not be confused with those porcelain lions sometimes erroneously called the "Dogs of Fo," for the sacred lion as represented according to the conception of Foism, which derived from early Indian Buddhism, is a much less elegant beast, being represented without the gay harness, with a straight grandfatherly whisker under his chin, without the precise curls in his mane, and with no orb or cub beneath the paw.

Quotations from "*Dogs of China and Japan in Nature and Art.*"—V. W. F. Collier.



Gift to the Harrison Gallery

By LOUISE UPTON

MR. and Mrs. William Preston Harrison, who in 1918 presented the Gallery of Contemporary American Paintings to the Los Angeles Museum, have in the eight years that have passed constantly studied to improve the original collection. Now another important gift of seven paintings has been presented to the Museum.

Three of these are additional canvases by artists already represented in the Harrison Gallery, George Luks, Frederick C. Frieseke and Kenneth Hayes



PEDRO, BY GEORGE LUKS

Miller. "Pedro", by George Luks, is a characteristic picture and especially interesting for the gallery, as it represents such a different phase of his art from the richly colored Czecho-Slovakian painting—"Army Entering Vladivostok."

"Pedro" is a young, happy-go-lucky musician with his guitar in the background. It is painted with vitality and the sincerity that George Luks always shows in portraying his special kind of people. The people of the street, usually the foreigners on our shores. His painting of them is perhaps as unconventional as the people he represents in these character studies. Mr. Luks was awarded the Mr. and Mrs. Frank G. Logan Medal and \$1500 prize at the annual exhibition of painters and sculptors at the Chicago Art Institute last fall.

The new canvas by Frederick C. Frieske is a nude—a young girl lying against a flowered background. Soft and lovely in contour and color. Another Frieske called "Youth" will shortly be added to the Gallery. This picture holds now, we understand, the place of honor in Exposition des Ar-

tists Americans de France being held in Paris. Mr. Frieske is already represented by "The Blue Curtains."

"Girl in Sculpture Gallery," by Kenneth Hayes Miller, is a finely constructed canvas painted with the sureness that characterizes Mr. Miller's work. Like "Interior," the other painting by which he is represented, the appeal is in the subtlety of handling the almost flat tones, yet exquisitely keeping the fullness of the form. One feels Mr. Miller knows so exactly what he is doing, and in doing it works out a result with painstaking care that is



TOWN STEPS, GLOUCESTER, JOHN SLOAN
Gift of Mr. and Mrs. William Preston Harrison



WOMAN IN SCULPTURE GALLERY, BY KENNETH HAYES MILLER

very sincere and very charming. He must be rated high among our American artists.

"Town Steps, Gloucester" is the canvas that represents John Sloan. Mr. Sloan was born in Lock Haven, Pennsylvania, 1871. He has long been a member of the Society of Independent Artists and an ardent worker for its success. He served as its President for a time. He is also a member of the League of American Artists. He is represented in the Metropolitan Museum, Brooklyn Museum, Carnegie Institute and many other leading museums of the country.

Mr. Sloan is an illustrator and an etcher of note, as well as a painter. Ten years ago he was called the finest illustrator in America. Through this training, no doubt, there is something that makes one feel a real interest in the subject of his pictures, as in the work of George Bellows. He represents the most simple things in life with such charm that it is brought to you with much beauty of composition and color. Robert Henri said of Sloan: "An intense student of color, arriving at color as an expressive medium, not interested in color for its prettiness, but using it as a constructive power, express-

ing the deeper reality—his color is not pretty—it has the sterner quality of beauty.”

“Spring,” by Ernest Lawson, came to the Museum well recommended, having been invited to hang in the National Academy’s Centennial Exhibition last year. A strong, vigorous landscape painted with solidity, a beautiful canvas.

Ernest Lawson was born in California, 1873. He has been a National Academician since 1917. That his work has always been greatly appreciated is shown by the numerous prizes and awards that have come to him; as early as 1904 he received a medal at St. Louis Exposition, and another at the Pan-American Exposition, San Francisco; the Altman Prize, National Academy, 1916; First Prize Pittsburgh International, 1921. Mr. Lawson is represented in the National Gallery, Washington; Metropolitan Museum; Brooklyn Museum; City Art Museum, St. Louis; Chicago Art Institute; Worcester Art Museum; Carnegie Art Institute and others.

The work of Karl Anderson is also to be found in many of the important museums of the country. His paintings are seen in the principal exhibitions, where he has captured such prizes as the Lippincott prize, Pennsylvania Academy, 1916; Altman prize, National Academy; French Gold Medal, Art Institute, Chicago, 1919; Isidor prize, Pennsylvania Academy, 1916, and others. Mr. Anderson is a member of the National Academy, American Painters and Sculptors, Salmagundi Club, Allied Artists of America. He is an impressionist. His pictures are full of light and luminous delightful color. Mr. Anderson says, “My own survey of myself, and the character of my work, is that in some way the hardships and everyday current of life which I have seen and felt, have drifted by, leaving me untouched. It is said that I have the rarity of taste and the fragrance of beauty in my painting. Whether this is true or not, it is the fragrance of the invisible beauty of life that I should like to express.” “The Little Princess,” this new picture in the Harrison Gallery, is painted with the same exceptional taste and harmonious beauty one always looks for in his work.

Eugene Higgins was born in Kansas City, 1874. He is an associate member of the National Academy and a member of the League of American Artists. He is represented in the Brooklyn Museum, New York Public Library, Congressional Library, Carnegie Institute. Mr. Higgins lived in Paris many years, studying with the conventional teachers, having the training of the academic schools, yet through it all keeping his originality, a very strong and vigorous one. On being asked why his work showed such a strong sculptural quality, he is quoted as saying that it must be because his father was a stone-cutter and his idol was Michael Angelo, that as a child he seemed to know Michael Angelo as well as he knew his father. He was shown pictures of his sculpture and they talked of him as they worked. “Millet and Michael Angelo have influenced me more than all the years I spent in ateliers; through them I learned poise and solidity and strength and sureness.”

“The Covered Wagon” created much interest when it was shown in the Pan-American Exhibition in Los Angeles, and was invited to the Chicago Art Institute annual show last fall.

Modern Art

By MILDRED McLOUTH

MODERN ART is the art of today. It is the new expression grown out of the need for a change of vision. Throughout the periods of evolution in art, dating back to the last century, strenuous struggles have been waged to overcome traditions that have descended through generations and to establish freedom from academic rules and conventions. In a way academism may be considered a good thing as long as it is good academism, and through or by it an artist can draw upon a reserve of force greater than his own—whereas in the case of the individuals who have been the forerunners of our modern art movement, it has been the case of one man against the world. However, it has been proven that these—Cezanne, Picasso, Matisse have startled, convinced the world, not that they have known too little, but that they have known too much! We cannot limit the boundaries of art until we are sure of the boundaries of the human mind.

Jan Gordon says: "The person who says 'I know nothing about art, but I know what I like' is merely boasting of his mechanical, brainless gyroscopic immobility" (gyroscopic meaning the object which is capable of moving about the globe without changing its direction in space or parallelism). Do we understand modern art? We should remember in passing judgment on a work of art that our ability to "understand" will carry us just as far as our knowledge and power of observation has been developed. Therefore, if your appreciation in art has not been developed beyond the Renaissance period, how can you with justification, pass judgment on what the men of today are saying. For the modern painter is more concerned with rendering the spirit inherent in the subject than with its outside material manifestation.

All that we know, and all that we are, exists only in our imagination. The inimitable Benjamin De Casseres makes the statement that imagination is threefold, and that in painting, literature, philosophy and music, one of these three ways of holding the universe in solution must dominate.

There is the realist imagination which produces what it sees and sees no more than it produces; the romantic-ethereal-heroic imagination whose images are a fusion of the personal



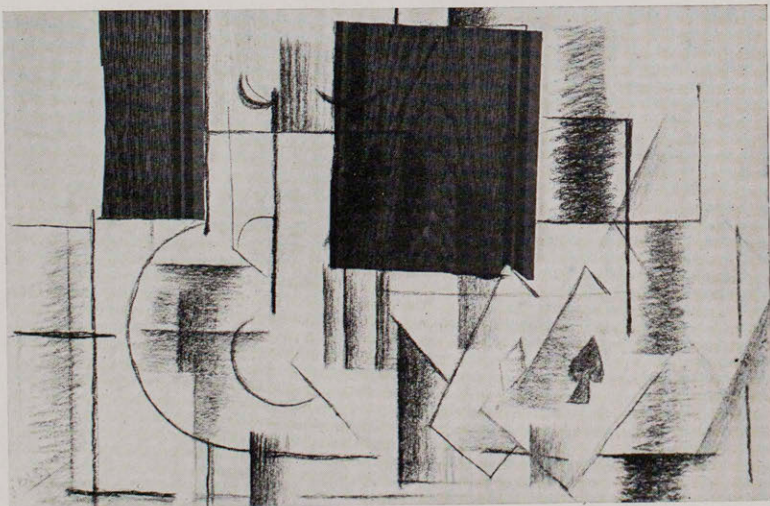
THE MUMMER, BY PAUL KLEE

will and the indestructible pagan delirium; and the unearthly imagination, rarest vintage, being the highest form of the poetic vision. Of this latter type we find Odilon Redon in painting, Edgar Allen Poe in prose and poetry, Debussy in music and Maeterlinck in philosophy. It is this spiritual quality, this dynamic force inherent in life which we call the new approach towards art, and in recognizing it and in applying it we seek for our larger vision. To sweep the mind clear of prejudice is an essential condition of apprehending beauty as it really is. As an old Chinese artist complained, "People look at pictures with their ears rather than with their eyes."

You have heard people say, "It isn't poetry—it isn't music—it isn't art!" That means only that it is not their habit of music or poetry or art. and habit, says Cyril Scott in "The Philosophy of Modernism" is the most dangerous enemy of art. Unfortunate is the creator who is immediately understood for to be thus understood often means not to be worth understanding. However if one has not gone beyond the story telling picture one should



HEAD BY DERAÏN
Harrison Collection of Modern French Art



COMPOSITION BY BRAQUE
Harrison Collection of Modern French Art

recognize one's limitations, but as Miss Katherine Drier says, whether it is realistic art or abstract art if we wish to understand ALL art we must apply the test which is: "That the technical construction of a painting is built upon the division of a given space in line, form and color; the given space to be considered as a whole without emptiness and voidness to be found in any one part." This is the foundation of painting.

It is not essential that the subject matter should represent or be anything like nature, only that it must be alive with a rhythmic vitality of its own. What rhythm is we do not exactly know, although we can often recognize that which we cannot define. Laurence Binyon says it is the essence of the impulse toward creation. Vitality in art is the life, movement, force. And modernism in art is the new expression of this dynamic force, this rhythmic vitality which demands the highest form of intelligence and thought. It has nothing to do with personal taste, the mastery of technique or a repetition of the past. It is alive because it is creative.



A Library of Pictures

By SARA ANGELA NEWTON

THE questions that are asked on seeing for the first time the rows of boxes in the Picture Collection of the Los Angeles Museum Research Library are many and varied. No effort of the imagination is required to understand the use of books on shelves, but the covered boxes of the Picture Collection are a mystery even to some of the new members of the Museum staff who see them daily.

There is nothing mysterious or new in filing and classifying pictures like books, for ready reference. On the contrary, the large city libraries long ago found that such a collection is a necessary adjunct to the book shelves. Visual education is to the fore, and pictures are now serving the public as never before. They are used in schools, clubs, manufacturing plants, as news, and in hundreds of other ways.

The best known picture collection, and one that is used as a model for the libraries of the entire country, is that of the Newark, New Jersey, Free Public Library, under the supervision of John Cotton Dana. This collection has had a growing period of over fifteen years and contains 400,000 pictures, 60,000 of which are mounted and in almost constant circulation throughout the Greater New York area and even through the mails into other communities.

Pictures are preferably filed alphabetically by subject, with the exception of those on history, which are segregated into periods by country. Costume pictures are invaluable when gathered and filed under the name of the country to which they belong, and divided according to the period in history represented. To be sure, there are splendid and valuable sets of volumes published on the history of costume, with authentic illustrations of the different style periods, but a collection of loose pictures is doubly useful, as the unbound ones are available for use in many different ways.

The pictures which go to make up our collection are like the down from



PICTURE DEPARTMENT OF THE MUSEUM LIBRARY

the much-despised dandelion bloom. They have blown in on the winds of chance from the East, the North, the South, the West, and even from across the sea. Like homing pigeons, they have nestled into place, side by side, only to be sent forth again to take their part in costuming a play; as data for a pageant; in a decorating scheme; in a club program on Italian art; to help in the detail of a moving picture set, or in some serious article on the world's progress. Thousands of them are from dilapidated books from the dealers' stalls of London, Paris and New York. Before they came to the dealer in second-hand books, they were in handsome bound volumes such as were issued from the presses of Germany, France and England in bygone days. There are fine old lithographs, steel engravings, magnificent illustrations from periodicals seldom seen in the present generation. Indeed the illustrations from such sources are not to be compared with those in current books and magazines, though the art of illustrating is now far more expert mechanically than the world has ever known. For this reason, such pictures as the gorgeous colored plates, copied in the British Museum, portraying the great epochs in English history; the stunning etchings and lithographic portraits of kings, queens and emperors; the choicest of old steel engravings form the cornerstones of the reference material in the collection, to which are added thousands of the choicest half-tone and photogravure illustrations. To the picture collection has recently been added hundreds and hundreds of "scrap-books," compiled through a lifetime by a patient, far-seeing club woman of Southern California. These special article books from cast-off magazines from libraries and private collections are proving themselves of inestimable value in the day's work. No matter what the subject under inquiry may be, some one, some time, somewhere, has written a special article about it which had one or many illustrations.

Articles in "Harpers" and the "Century" and the old "Pearson's Magazine," written by those who lived during the Western expansion and Civil War periods, furnish invaluable material for American history. Articles of travel in foreign countries in those days were illustrated with scenes collected by the authors and travelers themselves, not superficially as they are now by the staff photographer. In such papers are found the intimate things, often the seeming trivialities that furnish the human touch and become at a later period of prime importance. So the sorting and organizing of these derelict bits of pictured information floating on the Sea of Time, from the treasure chests of unknown vessels, is for the picture librarian a game of discovery. It is sometimes startling the way each bit fits into and helps form the whole, as each is placed in its proper relation beside its neighbor in time and place and subject.

The next time you see a moving picture, check off, as the reels unfold, the requirements of that single production in the way of costumes, tools, vehicles, houses, furnishings, usages and what not, and you will begin to glimpse the need for the hundreds of thousands of pictures that are being greedily stored away for future reference in museums and in the public libraries and in special collections. The Los Angeles schools and many citizens are already familiar with the Public Library Picture Collection. But if one has looked in vain in all the well-known places, when in need of historical material for a pageant, for suggestions for decorating a building, or answering a knotty question about the Old Masters of the thirteenth century,

or pictorial information on any of the thousand and one subjects people require information about, it is a happy surprise to find in the Los Angeles Museum a Picture Collection of no small dimensions assembled for service in just such emergencies. Is it the armor of the warriors of Henry the Eighth, the portrait of the favorite court fool of Queen Elizabeth, her own portrait in the famous "Eye and Ear Dress," the style of hairdress of Anne of Austria or Marie Antoinette, or the portraits of Napoleon's sisters? Is it a Colonial kitchen with a Dutch oven, with actual utensils as they used to be, an assorted collection of Titians which may be copied and framed for the walls of an old Italian palace, or is it the spear the Eskimo uses to kill his whale? It is almost sure to be in the Museum Picture Collection. Did Fremont have a beard when he entered Los Angeles in the long ago? Were the caps of the sailors on the "Constitution" the same as they are today? What did the engine on that first train to the Pacific Coast look like? What was the actual method by which the Forty-niners extracted their gold? Often a much-faded page in a yellowing old magazine contains the answer with an illustration. Did you know that "Washington Crossing the Delaware" was painted by a German artist and was first exhibited in Munich? Where is the picture now and how did it get to America? One may read a "Life of Washington" through and not find the answer to this question, but in all likelihood an article on "Some Famous Pictures of the World," in a magazine of the eighteen hundreds, gives the desired facts. Again, by examining the innumerable "scrap-book" articles in this Picture Collection on the portraits of Washington, and about the artists to whom he sat, each priceless portrait of him may be located and its history and travels and previous owners ascertained.

In the words of a Southern California librarian, "It is not the scarcity of publications, but rather the lack of knowledge of just what has been published and where they may be consulted or obtained, that embarrasses the ordinary person seeking specific information." Dr. Ford Carpenter, in an article on "The Practical Value of Industrial Research," quotes a line from one of the philosophers of more than two thousand years ago: "Nothing is so difficult but that it may be found out by seeking," which is fully as applicable today as when it was written. Especially is this true of the modern museum which strives to be systematic and to be helpful in all its contacts. In no department perhaps is there a more consistent effort made to help the seeker in his seeking for information at the source than in the Picture Collection of the Museum. As time passes the Collection will be more and more useful as its divisions are rounded out and thoroughly organized for reference. Material bearing on the topics suggested or indicated in this article will be an acceptable gift to the library. Almost all old illustrated matter has its greatest value when placed in its proper relation in a collection of this kind.





PLATES FROM THE HINMAN COLLECTION OF STAFFORDSHIRE POTTERY

Old Blue China and Whence It Came

By MARGARET E. MARTIN

PERHAPS you have heard of the story told by Mrs. Camehl of the eager collector who called at the old New England farmhouse looking for blue china to add to her collection and received the startling information, "Land, yes! we used to have lots of it, but when it gets broken we just pound it up and feed it to the chickens." And that same china collector ruefully looked at the chickens running about the yard and was half a mind to go hunting for hens' nests in the hope that they might contain china eggs decorated with historic scenes in blue.

But, all joking aside, we want to tell you of our china collection and something of its origin. Many a story has been written of the old blue china and the Staffordshire potter or group of potters who produced it. Essentially these stories are the same,—just a bit of history, and a bit of imagination, plus a bit of description,—reference, too, to some certain collection and its more valuable or interesting pieces. In these respects this story will not differ from the many. Its only excuse for being is the hope of reaching and interesting some of our Museum friends who have not yet realized the glamour surrounding the rare old dishes of our grandmother's day. Many interesting books on the subject of old china may be found in our Museum library.*

Long ago,—to be more specific, about the year 1783,—a group of English potters, now commonly known as the Staffordshire Potters, gained for themselves somewhat of a reputation which has lasted down through the years, because of the beautiful and interesting dishes made by them and put upon the market. The center of activities of this industry, the district of Stafford-

*Barber, Edwin Atlee—Lead Glazed Pottery.
 Blacker, J. F.—A. B. C. of Collecting Old English China.
 Burgess, Frederick W.—Chats on household curios.
 Burton, William—Josiah Wedgwood and His Pottery.
 Camehl, Ada Walker—Blue China Book.
 Chaffers, William—The Ceramic Gallery.
 Chaffers, William—Marks and Monograms on Pottery and Porcelain.
 Earle, Alice Morse—China Collecting in America.
 Hayden, Arthur—Chats on English China.
 Hayden, Arthur—Spode and his successors.
 Litchfield, Frederick—Pottery and Porcelain.
 Marryat, Joseph—A History of Pottery and Porcelain.
 Rackham, Bernard—Book of Porcelain.

shire, lies half way between the towns of Liverpool and Birmingham, on the road to London. Here Adams, Jackson, Clews, Wood and others produced their wares, vying with each other in quantity and quality of production, often borrowing from each other the central design, but each potter always using his own distinctive border.

Thus was not only England supplied with crockery, but young America as well, and Australia and other English colonies. These enterprising manufacturers studied the countries where they wished to sell their wares, sent artists and photographers (then photography was in its infancy) to bring them pictures and descriptions, which shown upon the plates, cups, platters, wonderful old tureens, jugs and other dishes, might create in the prospective purchaser the desire for possession. For the Americans they pictured our natural scenery, our young cities, our public buildings, our first steamboat, our first railroad train, and later our historical events. Amusing indeed are the two historical plates "The Landing of Columbus" and "William Penn's Treaty with the Indians" in which the English potter drew upon his imagination for the natural scenery of the spot and the grotesque costumes of the savages.

These dishes of blue with their imperfections more or less covered by the easily flowing color used in decoration were in time (approximately 1830) superseded by a somewhat finer grade of dish, in color pink, light blue, mul-



LANDING OF COLUMBUS, ADAMS

berry, brown, green or black. These to most collectors have never been as popular as the early blues. However, the enthusiastic collector rarely can resist using some of them to enrich his series and add variety to his collection.

Amongst the uniformed the question of value often arises and always the answer is the same,—the value is determined by the rarity of the dish and the available cash of the collector. "New York from Weehawken" has been sold for \$1225.00 and "Niagara Falls from the American Side" made by Woods, has been sold for \$380.00. One of the series of Arms of the States plates, that of "Arms of New Hampshire" made by T. Mayer, is not known to be now in existence. If found it would command a fabulous price. But these are the exceptions. Often the hopeful owner of a blue china plate is sadly disappointed to learn that three to five dollars is the highest price that could be secured for the piece. Often, too, the price will vary. It may be \$100.00 one day and \$10.00 the next, the reason for the sudden decline in price being that the collector who was offering \$100.00 for the dish has found one and made his purchase.

The Hinman Collection

The Los Angeles Museum is most fortunate in having in its possession the Hinman Collection of pottery, placed in the museum by the daughter of Mrs. Hinman, Mrs. William May Garland. This interesting collection numbers over a thousand pieces, among which may be found a large number of American History plates, nineteen of the famous Dr. Syntax plates, eight Don Quixote plates, nine of the Wilkie plates, as well as several specimens of the famous Willow Pattern. Each of these groups mentioned carries a story of its own. Of the American History series so much of interest might be said that we must say nothing. But of the Syntax plates, the Wilkie plates and the Willow Pattern we will mention a few leading facts.

The Willow Pattern

Thomas Minton, about the year 1780, inspired by a Chinese love story, engraved the design of the Willow Pattern. This pattern has never lost its popularity and is still being used by manufacturers of today and sold to the eager purchasers, many of whom no doubt are extremely hazy as to the meaning of the picture.

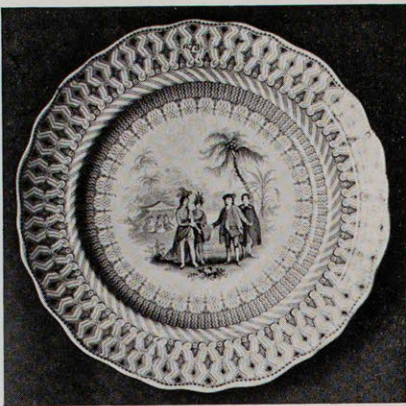
Quoting the old nursery rhyme:

"So she tells me a legend centuries old
Of a Mandarin rich in lands and gold,
Of Koong-Shee fair and Chang the good,
Who loved each other as lovers should,
How they hid in the gardener's hut awhile,
Then fled away to the beautiful isle.
Though a cruel father pursued them there,
And would have killed the hopeless pair,
But kindly power by pity stirred,
Changed each into a beautiful bird.

Here is the orange tree where they talked,
Here they are running away,
Over all at the top you see
The birds making love alway."



DON QUIXOTE PLATE



WM. PENN PLATE, T.G.

Koong-Shee, the beautiful Chinese daughter, Chang, her father's secretary, and the old Mandarin are always shown on the bridge. The large pagoda at the right of the design is the palace of the Mandarin. Also the summer house on the terrace may be seen. Poor Koong-Shee was imprisoned in the summer house until she should consent to marry the rich suitor of her father's choice. Young Chang sent her a message of love wrapped in a peanut shell and wafted on tiny wings. Her reply that "The wise husbandman gathers the fruit he fears will be stolen" inspired the lover to overcome all obstacles and carry off his loved one. They crossed the bridge, followed by the irate parent and escaped in a boat. Later the wealthy lover burned their home with them in it, and thus released their spirits which ever after in the form of two doves hovered over the scene of their earthly joys.

The Wilkie Series

The well-known artist, Sir David Wilkie, contributed seven of his popular canvases to be used by James Clews in the decoration of tableware.



ESCAPE OF MOUSE, WILKIE



A SYNTAX PLATE, CLEWS

These paintings so well reproduced on china show us the popular English tastes of the humble country folk among whom Wilkie spent his early life.

"The Escape of the Mouse" is perhaps the most important canvas used. The original of this is still hanging upon the walls of the Royal Academy, where in the year 1811 it was hung, being Mr. Wilkie's diploma picture. Apparently human nature in those days differed not so greatly from that of the present day as may be seen by the excitement portrayed.

Others of the Wilkie plates on exhibition in the Hinman Collection are "The Letter of Introduction," "The Errand Boy," "The Valentine," "The Rabbit on the Wall," "Playing at Draughts," and "Christmas Eve."

Dr. Syntax Designs

And again we find Clews represented in a series decorated with the designs of the English caricaturist, T. Rowlandson. About the time that Rowlandson began these cartoons, picturing the adventures of Dr. Syntax, William Combe was an inmate of a debtor's prison, and being an author of no mean ability, whiled away the time by penning verses to fit the cartoons. The result was a combination most popular in London at that time, and still hugely enjoyed by the lover of a joke. The book of Dr. Syntax is available in the City Library, and accompanying the nineteen Syntax plates found in our collection are many choice bits of descriptive rhyme.

Dr. Syntax Mistakes a Gentleman's House for an Inn.

"Thus Syntax ate and drank his fill,
Regardless of the morrow's bill;
He rang the bell and call'd the waiters,
To rid him of his shoes and gaiters,
'Go tell the maid to shew the bed
Where I may lay my aching head;
Here, take my wig and bring a cap;
My eyelids languish for a nap.
No court'sying, pray, I want no fawning,
For I shall break my jaws with yawning'."

Don Quixote Series

Another English artist, who contributed of his work to the decoration of pottery was Robert Smirke, who illustrated the adventures of Don Quixote de la Mancha. Clews also handled this series. Twenty-one or more of these designs have been found in this country, of which the Hinman Collection has eight. To those familiar with Cervantes' great novel it is exceedingly interesting to trace on rich old dark blue china the adventures of this famous savant even though the artist, Smirke, has transplanted him from his native Spanish soil to the scenes typical of England.

The Don Quixote series may be instantly recognized by the uniformity of border design, a six scalloped effect made of white dots, the space between filled in with flowers and birds. As we look at the dark rich coloring, the making of which is now practically a lost art, and at the beautiful border, as well as the interesting scene depicted, we do not wonder at the collector's eagerness to secure Don Quixote plates.

The story of Don Quixote on china is most ably told by Walter Randell Storey in "The Antiquarian."

Shell Collecting as a Hobby

By HOWARD R. HILL, Field Collector, Los Angeles Museum

WITHIN recent years, shell collecting has become a hobby with an ever-increasing number of people for the reason that shells are interesting, beautiful and instructive. The marine forms are especially fascinating and have been rightly called "the flowers of the sea" and "the gems of the ocean," for they exhibit a marvelous variation in color, shape and habits. The color patterns and designs shown on the exterior by many shells are quite comparable to the wonderful color markings found on the wings of tropical butterflies.

The shell collector is commonly known as a Conchologist, the word meaning a student of shells and the mollusks or animals which inhabit them. The Conchological Club of Southern California is an organization of local shell collectors which meets once a month to hear papers dealing with the structure and habits of mollusks and to discuss various subjects relating to the study of conchology. Here, also, exchange of shells is arranged and specimens are exhibited.

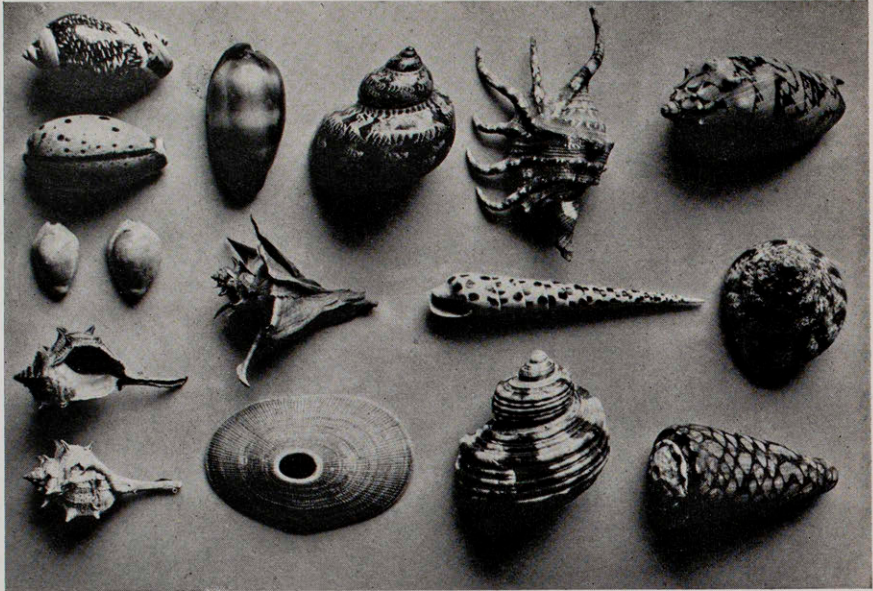
The club meets occasionally at the Los Angeles Museum, where the various collections on exhibit are studied. Members of the club are from various occupations in life. There are geologists, school teachers, business men, physicians and representatives of other professions. All are enthusiastic conchologists and most of them own large private collections. Some who have retired from active business life, spend practically all of their time working on their collections—labeling, classifying and arranging their material. As a result of the field activities of club members, a check-list of the marine shells of Orange and Los Angeles Counties has been prepared for publication.

Perhaps the most popular value of shell collecting is that of recreation. Whether at home or in the field, the shell collector is afforded amusement and relaxation. He is delighted when he finds new kinds in the field to add to his collection and he rejoices again when after a study of the specimens, they are properly classified and named. Then again, in his collecting, the conchologist invariably is led to a study of the habits of the mollusks inhabiting the shells and thus a new world is unfolded before his eyes. The wonders of the tidepool are disclosed and the relationship of shellfish to other forms of marine life is discovered.

The result of field collecting is to develop the collector's power of observation. So many people in life miss opportunities for real enjoyment because they lack this power for observation. Whether in the mountains, on the desert or by the seashore, the average person fails to observe the many interesting creatures that are ever present in Nature. He may go through the woods without discovering the birds feeding in the tree-tops, or ride through the desert without finding anything of interest. Walking over the rocks along the ocean shore, he little realizes the great amount of animal life to be found clinging to the underside of those very same rocks. However, the conchologist stops to investigate and turning over a rock, finds a variety of animal



SPECIMENS SELECTED FROM MUSEUM SHELL COLLECTION



A FEW SHELLS IN THE MUSEUM COLLECTION

life that entertains and fascinates him by the hour. Certain species will be found attached to the rock. Some kinds will be found living buried in the sand underneath, while others will be seen crowded into cavities made by them in the rock. The struggle for existence is seen on every hand. The shore crabs scamper after their prey while the starfishes clasp their arms around young mussels and slowly devour the animals within the shells. The association of certain animals is noticed and the measures for self-protection are observed. For instance, how interesting it is to watch the mollusk, known as the Sea Hare, discharge its cloud of purple colored liquid to hide itself from its enemies, or see the Yellow Umbrella Shell crawling over the yellow sponge, where it feeds unmolested because of its protective coloration. So the study of shells develops the scientific training of the collector and gives him accurate knowledge concerning the structure and habits of animals.

The life of the collector is further enriched by means of exchanging shells with collectors in foreign countries. New friendships are formed and added knowledge is obtained concerning the natural history of other lands.

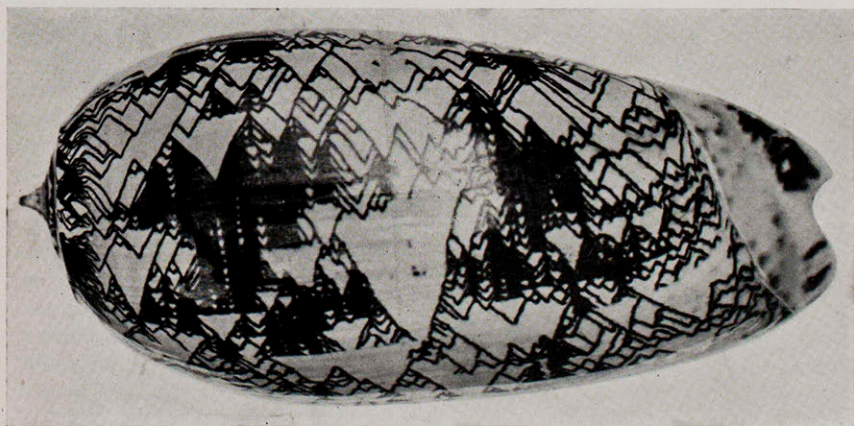
A shell collection in a home provides a means of entertaining visitors and friends. Stories about many of the varieties are almost certain to arouse interest. The kinds used for food, the ornamental shells, shells used for money or those which are used for some certain purpose may be displayed. The visitor may be shown the tusk shells which were used by the early Indians as "Wampum," or the shells used by the ancient Tyrians for extracting the purple dyes in which the royal Roman gowns were colored. The shells of curious shape like the Hammer oyster from Japan, or the Spiny oyster from the Gulf of California, may then be exhibited, along with the kinds which have peculiarities of coloring, as the Bleeding-tooth Shell of the West

Indies and the Marbled Cone Shell of the Philippine Islands. Finally, the commercially important shells may be shown such as the West African Money Cowries, the Tropical Pearl Oysters, the Abalones of the West Coast and numerous others.

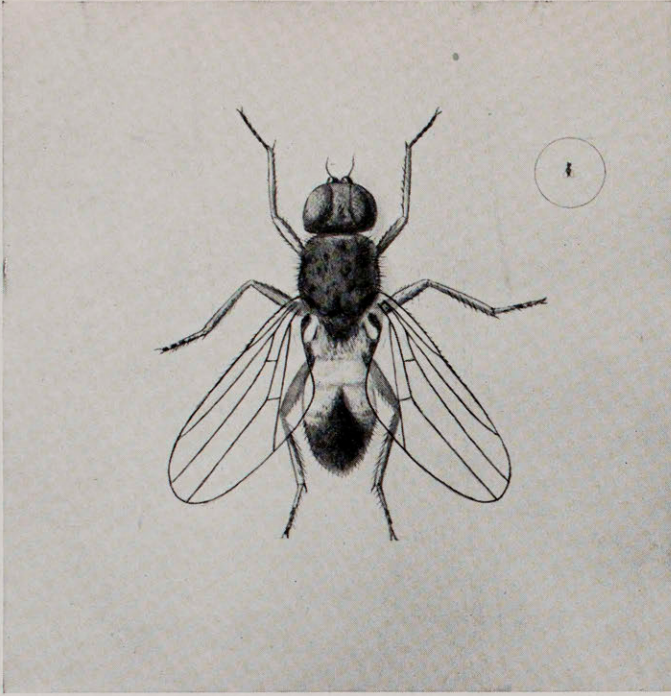
The study of shells is being fostered by a number of local agencies in addition to the Conchological Club of Southern California. Shell clubs have been formed in a number of the public schools, where pupils receive instruction in classifying and collecting. A noteworthy example of a club of this type is the Boys' Shell Club of the Riverside Junior High School. On a recent field trip of this club to Laguna Beach, there were nineteen boys present. The Agassiz Club of Long Beach, which is composed largely of public school teachers, is also active in the collecting of shells and other forms of marine life. The Nature Club of Southern California is another organization which makes several trips each year under competent leadership, for the purpose of collecting and studying the plants and animals of the seashore.

The shell collector in Southern California is greatly aided in the study of shells by the large collections in the museums. The Golisch Collection in the Southwest Museum is noted for its size and its selection of beautiful specimens, while the Los Angeles Museum possesses a number of exhibit and study series. Among these are the Thwing Collection of Hawaiian land shells and the Burton Williamson and the R. H. Tremper West Coast Collections which are on exhibition. The George Willett West Coast Collection and the W. A. Bryan Collection of world shells are available for study. Therefore, the local collector is indeed fortunate in having such a large amount of material at hand for study and comparison.

Here, then, is a hobby having unusual recreational as well as instructional values. And here in Southern California, by reason of proximity to the seashore and the valuable collections available, the shell collector has opportunities for pursuing his hobby such as are nowhere to be surpassed in any part of the world.



TENT OLIVE SHELL, NATURAL SIZE



The *Hippelates* from an Original Drawing, by John L. Ridgway

A Fly of Special Interest and Importance

By PROF. L. J. MUCHMORE

THERE are many unsolved problems in Entomology. We may know much or little of the habits of a particular insect and nothing whatever of its life history and original habitat. To combat successfully an insect pest, its life history must be known and, if possible, its natural parasites and predators.

A fly was recently brought to the Museum from Coachella Valley for identification and further information. It was a *Hippelates* "Pest Fly," closely related to *H. flavipes* Loew of Florida.

These flies are attracted by suppurating sores, cuts or scratches, dried blood, perspiration, the moisture secreted from mucous membrane, especially from the eyes. Their intolerable buzzing gives them the common name Buzz Gnat. They dart into the eyes, crawl under clothing and tickle, harass, and annoy. They are diurnal,—active from early morning till near sunset, and especially troublesome during hot and sultry afternoons. They are numerous from nine to ten months of the year, are found in sunny, sandy localities as the cotton fields and date orchards. They are exceedingly annoying to cotton pickers and laborers on the date farms. It is difficult to hold workmen to their tasks and even to secure teachers for the schools. Real estate men declare that the value of residential and farm property is noticeably depressed by this intruder. Both men and animals are rendered less efficient and suffer great inconvenience. The fly is undoubtedly the active cause of

"pink eye," a catarrhal conjunctivitis, epidemics of which often break out in schools and neighborhoods.

Nothing whatever is known of its life history. It may breed in decaying fruit or vegetation. Like its near relative, whom it much resembles, it may develop in stems of grains or grasses. It seems often to be more numerous in the patches of Bermuda grass, so abundant by irrigation ditches.

Its origin is uncertain. Osten-Sacken's catalogue enumerates nine species of *Hippelates*:—"Two species from Texas, one from District of Columbia, one from Illinois, four from Cuba and one from California. The latter location is open to doubt." For some time Dr. W. B. Herms and assistants, of the University of California, have been working on *Hippelates flavipes* Loew, the Pest Fly of Florida, now abundant in the Coachella Valley. He says: "Nothing is known of its life history, and the origin of the pest is doubtful."

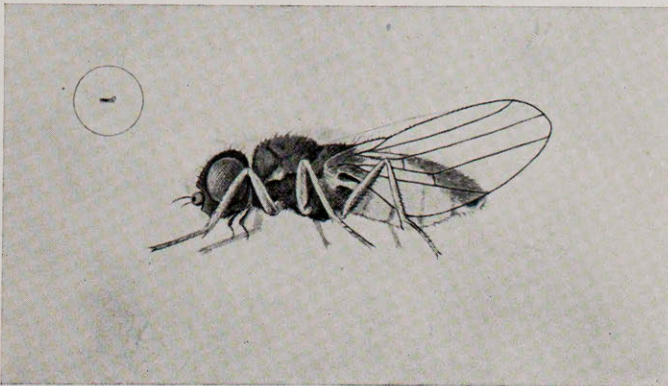
All that has been written in this article so far is concerning *H. flavipes* Loew. But what makes the fly that came to us of special interest is that it is not *H. flavipes* but *H. pusio* Loew, heretofore unrecorded from southern California.

Mr. E. P. Van Duzee, of the California Academy of Sciences, says: *H. pusio* is not determined in the Academy collections, nor is it mentioned in the list of California Diptera, nor in the Oregon list given by Dr. Cole."

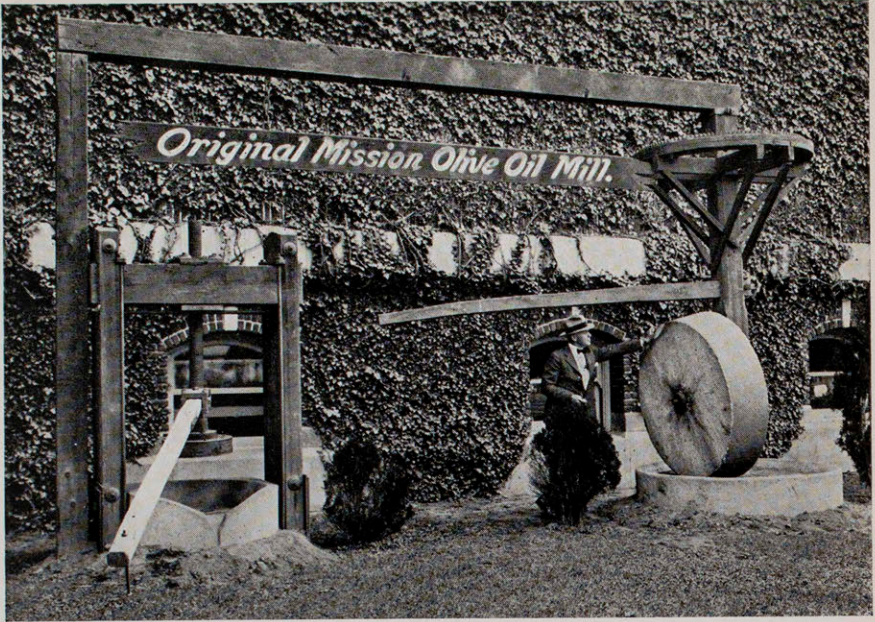
Dr. L. O. Howard writes: "I am unable to guess at the original home of *H. pusio*. It may be indigenous to this country. It is recorded from Texas, Florida, Porto Rico, as well as in the more northern Eastern states—from New Bedford—from White Mountains."

The Pest Fly in Coachella Valley was first mentioned in 1912, according to Dr. Hermes. Some think it came into the valley with the introduction of cotton. Others think it came with importations of date cuttings from northern Africa. Still others blame exotic shrubs and shade trees, the Aloe and Tamarix being most under suspicion.

But both these closely related species, *H. flavipes* and *H. pusio*, are here in California and undoubtedly both have similar habits and life histories. It is not only a pest but a potential menace. It can endure a northern climate. It is increasingly abundant in the Valley. It can migrate and, unfortunately, the study of this pest has been held up because of lack of adequate support.



Side View of the Fly, by Mr. Ridgway



MISSION OLIVE MILL ON MUSEUM GROUNDS

San Diego Mission Olive Mill

THE old olive mill pictured above has recently been presented to Los Angeles Museum by Mr. M. E. Post, President of the American Olive Company, and is permanently installed on the Museum grounds along the north wall of the west wing. It is a relic of great interest and historic importance, and the County is fortunate in being able to preserve for all time another exhibition so intimately associated with the founding of the present culture on this coast.

The mill was made by Indians under the direction of the San Diego Mission Fathers for the manufacture of oil from olives grown in their groves back of the church buildings, and dates from the early seventeen nineties. The huge stones of the grinder and press were quarried and fashioned by the Indians on what was later the Orr Ranch, near the Paula Indian Reservation, and were dragged on sleds down to the Mission. There still remains on the spot an unfinished stone cut from the same granite mass.

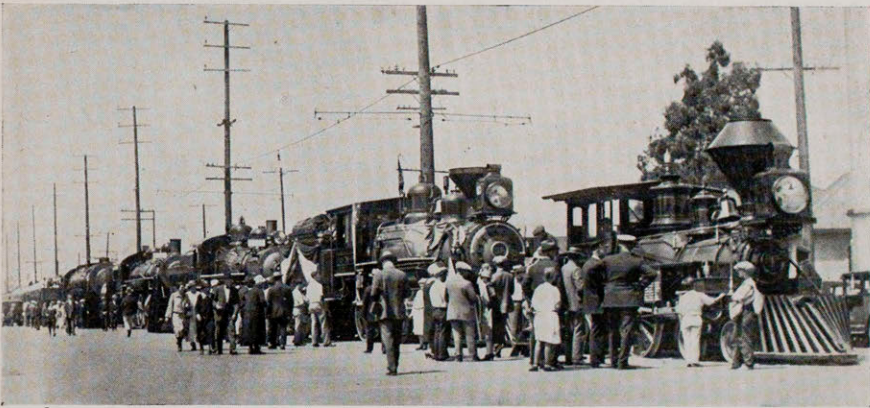
It later passed into the hands of Mr. Kimball, one of the earliest American manufacturers of olive oil in California, and was moved to his ranch at National City, where it was operated until supplanted by more modern machinery. This owner of the primitive apparatus improved his equipment by replacing the screws at the head of the press with metal, and by cementing around the base rock of the grinder. The original Mission stone and wood of this base are imbedded in the block of concrete and could with some difficulty be brought to light and restored in their original positions.

On being discarded as an obsolete manufacturing plant the entire outfit

was acquired by Mr. W. O. Johnson, manager of the Lindsay Ripe Olive Co., of Lindsay, California, who, happily appreciating its historic significance, has been the indirect means of preserving the relic permanently to posterity.

It is likely that this is the original California olive mill, though the olive grinder preserved at Comulus Ranch may be entitled to this distinction. The Franciscan Fathers at San Diego having preserved no record to substantiate the claim of priority of either, further research is necessary to determine which of the two is the older. At all events our relic is unquestionably the first complete mill, as the Comulus specimen was never equipped with a press.

Through the farsighted conservation of Mr. Johnson in rescuing the ponderous relic from oblivion, and the generosity of Mr. Post in presenting it to the Museum, this display will forever form a part of the fast-growing assemblage of historic material available here for examination by future generations of students and literary workers, as well as for the instruction and entertainment of whoso may pass.—H.H.



An Exhibit of Steam Locomotives

AN unusual exhibit of universal appeal, attracting wide attention, especially among public school students, was installed for a few days recently by the Southern Pacific Co. on the Exposition Park Boulevard tracks opposite the Museum.

The display consisted of a collection of old and modern rolling stock belonging to the Company, and included the first, as well as the latest type of locomotive in use on its lines. The train equipment very forcefully illustrated the evolution through which rail transportation has passed since the first train entered Los Angeles over fifty years ago, and was second in interest only to the dwarf and long obsolete "iron horse" at the head of the line.

This little old engine, still proud in its bands of polished brass and shining gilt lettering, was known in its day as the C. P. Huntington, and is a relic worthy of careful preservation for all time.

The entire exhibit was worthy of the approval expressed by the throngs who were attracted to it, and should serve as an example of the high value placed by the public on historic objects.—H.H.

Museum Sketches

Uncle Dick Continues His Education

By L. E. WYMAN

"Good morning, Mr. Guard."

"Hello, Mr. —. Say, I've never heard your name. What do they call you at home?"

"Name's Thompson, but back in Ioway the kids and everybody call me Uncle Dick. Makes me homesick just to think of it."

"All right, Old-Timer. I'll call you Uncle Dick. And I answer to the name of Harry. Let's cut out the formality. You're here so often that we're really old acquaintances, you know."

"Dee-lighted, as the original big stick wielder used to say."

"Have the mummies got you charmed? When you left me last time you were trailing the procession of mummy hunters, and here I find you mummy-looking again."

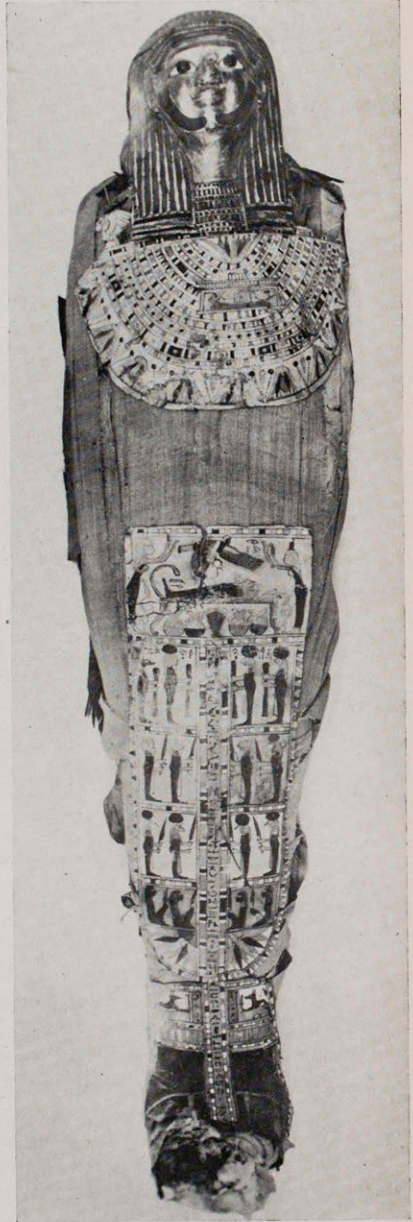
"Yes, I followed the old couple, who followed the teacher and her class, and we all found them. Teacher gave us a nice lecture on them. I never knew that the custom of mummifying dead bodies had any religious meaning."

"That's right where the custom originated, they say. The big idea was to preserve the body against the time when it would be revived and the food and personal possessions buried with it would be needed. But it seems that in time the custom became a fashion more than a religious rite. Mummifying was universal among the Egyptians; the wealthy were done in style, preserved by the use of honey, spices, asphaltum, etc., and elaborately wrapped and encased in a gilded coffin, while the poor were just plain pickled or salted. Simply a case of Rolls-Royce and flivver: they all got what they could afford."

"Asphaltum, did you say? That isn't a preservative, is it?"

"For some things, and in some ways. It preserved the La Brea Fossils, for instance. The word 'mummy' comes from the Persian, meaning 'asphaltum used in embalming.' I suppose it was used chiefly as a sealing substance, to exclude the air while slow-acting preservatives got in their work. The Egyptians also mummied their sacred birds, mammals and reptiles, etc., especially their cats. Whole cemeteries of these various animals have been found."

"Is it true that mummies were used as



Egyptian Mummy in Museum

fuel in the building of the Cape-to-Cairo railroad?"

"You've got me stumped there, Uncle. The story goes that they were, and it seems quite probable. Mummies were plentiful where the road cut through a cemetery of the poor, and they were worth more as fuel than any other way. Nowadays the mummy market is up; they're hard to get."

"These fellows look as though they had been in a train wreck."

"Well, they've been wrecked, all right. I suppose we have to thank the U. S. Customs for that. Playful chaps, those in-



Indian Mummy from Mojave Cave

spectors. See how they broke off the toes, tore the wrappings, and raised hob generally with their helpless victims. Looking for dope or gems? O, I don't know!

Maybe they needed souvenirs. Anyway, some one did a pretty thorough job of wrecking, and a mighty costly one. The late Dr. Janss, who gave them to the museum, said they were perfect when he bought them in Cairo. Anyway, the bones you see in the feet prove them genuine."

"How about the Peruvian mummies that are sometimes mentioned in the papers?"

"Well, they're different. It was the salty soil and very dry air that did the work in Peru. There was no elaborate preserving process necessary, and expensive wrappings and burial cases weren't fashionable there. And Peruvian mummies are pretty recent stuff as compared with the 2000-year-old Egyptians."

"What are these two marked 'From the Mojave Desert'?"

"Indians, clothed in their moccasins; mother and child. They may be 25 or 100 years old. Notice how the limbs are folded up against the body—an Indian burial custom. Just dried up; that's all. Mojave Desert is a mighty dry place, you know."

"Aren't mummies sometimes petrified?"

"No, no! You're all mixed up on that, Uncle. Mummies are always dried, with or without a preservative. The word 'petrified' means turned to stone, and that's something that probably never happens to flesh. It was formerly used to express a state of inebriety or intoxication, but in that connection has become obsolete in these Volstead days. Yes, indeed! We sometimes have so-called 'petrified' animals offered us, for cash. Several years back a man tried to sell us a 'petrified' mule, 'as is and where is,' at the bottom of a Missouri coal mine. And about the same time a fine 'petrified' human body was brought to the museum, for sale. It was a fine specimen, but when we called the owner's attention to the half-inch iron rod that stuck out where one foot was broken off, he wept. It had cost him his pile, \$1100.00. Well, they're soon parted, as ever. And the birth rate seems to be on the increase. — Excuse me, Uncle Dick! That's my buzzer call; I'm wanted at the office. Have them send for me next time you're in."

American Bison Group Completed

Public attention is called to the recent complete installation of the Bison habitat group occupying the entire east end of the American Mammal Hall on the first floor of the new wing.

The veteran artist-taxidermist, John Rowley, who conceived and executed this

huge masterpiece, doubtless the largest of its kind in the world, will treat in the March issue of MUSEUM GRAPHIC the history and educational significance of this class of museum exhibition. Mr. Rowley's part in bringing taxidermy in America to its present high state of development is no

small one, and his execution of animal group display is universally recognized as being little short of fine art.

The Bison group is a surpassing example of atmospheric expression in this field,

and the high evaluation of the piece by competent critics and qualified judges since its completion amply justifies the already expressed approval of the general public.—H.H.



COLONIAL FIREPLACE REPRODUCED IN MUSEUM

Old New England Dramatized

Historical study which happily vitalizes old facts without destroying the pleasant musty odor which clings to them as they are found in yellowed manuscripts, was illustrated in the playlet "The Strange Transient Woman" which was a feature of the program series arranged in connection with the Historical Loan Exhibition. The play was a dramatization of an actual occurrence recorded of seventeenth century New England.

In the days of Puritanism and intolerance that an unmarried woman should dwell alone was immediate cause for investigation on the part of tithingman, parson and constable. We are led to believe that this particular strange, transient woman had been orphaned by sweeping strokes of the hand of Providence and the red man. This explained if it did not entirely legitimize her solitary condition. That she was comely we can scarcely doubt when we learn that the stern young constable who was directed to investigate her circumstances and bring

her to justice, solved her problem by marrying her himself, publishing his summary decision on the spot to the startled town officials who followed upon his heels to establish and confirm the order to "move on" he had been instructed to give.

The quaint story is woven skillfully into a one-act play of decided charm by Katherine Metcalf Roof. As the piece was played in the setting of the fireplace constructed for the loan exhibition display, illusion became for a few moments reality, and the audience lived for a brief space the life of old New England, felt the stern presence of Bradfords and Cottons, almost could smell the smoke of pine logs burning in the draughty fire-place, and sense the presence of the savage in the sombre forest outside. A transitory forest, and a transitory moment, but conveying a permanent impression of contact with our interesting ancestors. That is the spirit and the meaning of the newer history.—M.P.

Recent Gift by Henry A. Huntington

The recent gift of Mr. Henry E. Huntington of a group of garments formerly belonging to Thomas Jefferson was a noteworthy addition to the historical loan exhibition and subsequently to the Museum's permanent collection. The authenticity of the historic costume is certified by accompanying documents signed by the great-granddaughter of the former president, from whom Mr. Huntington secured it.

The garments include moleskin riding breeches and leggings, a silk waistcoat—once white, now ivoryed with age, and ennobled by the exquisite hand-stitchery of some forgotten seamstress—a blue woolen greatcoat and wide cape and a fur-lined cap together with the linen bag in which it was carefully preserved.

The hand-work exemplified in this ancient riding costume is a reminder of the patient and painstaking industry of days when all work was hand-work. The familiar personality of the great man who once wore it invests each garment with subtle vitality. His presence is somehow gently enmeshed within the folds of the dark cloth, and for the inner eye of the appreciative observer the early American scene rolls by, a pleasing, uncrowded picture. Thomas Jefferson moves among his contemporaries, a forever brilliant figure. In imagination we see his quill pen passionately scratching down the deathless phrases of the Declaration of Independence, observe him devoting to the progressive patriotic cause the full powers of a great intellect. The rapid succession of the events of his career swiftly thrust themselves across our picture. We see him in cloudy days of war, in the darker moments of the Constitutional Convention and the final reposeful days at beautiful Monticello.

The inflexibility of his devotion to the democratic ideals and theories he had embraced, as revealed in the deliberate simplicity of his inauguration as third president of the United States, and his strenuous mental battle over a beloved theory of strict adherence to the letter of the Con-



Garments Worn by Thomas Jefferson

stitution as opposed to the more obvious material benefits of a great territorial gain in the matter of the Louisiana Purchase, are incidents striking clear light into the character of a man who, despite the greatly varying events and many years intervening between our time and his, remains for us by the changeless dignity of a noble intellect a forever changeless figure.—M.P.

Course in Museum Education

The Course in Museum Education recently inaugurated at the Otis Art Institute, which is a department of the Mu-

seum, affords special training for persons interested in the professional and educational work of museums and the various

technical problems connected therewith.

Modern museums of art, history or science are in need of workers who have the intelligence, creative imagination, and technical skill which are required today for the collecting, preparation and organization of museum exhibits and the carrying on of various museum activities. There is a constantly increasing demand for museum presentations which are correct not only technically, but also artistically and educationally.

The Otis Art Institute, with its affiliation with the Los Angeles Museum of History, Science and Art, offers unusual opportunities of study, research and experimentation both for professional museum technicians and preparators and also for persons who wish to prepare themselves to do work of this kind or to be art directors for public or commercial organizations.

The course of study is adjusted so far as possible to the requirements of the individual but in general the students of

this course are advised to study drawing, design, lettering and modeling that they may obtain the art proficiency which is required as a foundation for their profession or craft. Appreciation of art and a knowledge of the principles of art, are obtained by the actual doing of art work and by an extensive study of art appreciation and history. The major portions of the first two years and portions of the third year are spent in the study of art, and the remainder of the student's time devoted to the study of the technical requirements of the different divisions of museum work. This latter work is done at the Los Angeles Museum under the supervision of the Director of the Museum, under the personal instruction of museum preparators, and department curators and experts. The third and fourth years are devoted almost entirely to the specialized technique which the student has chosen for himself under conditions that are practically the same as those which he will meet later professionally.

—W.A.B.

The New La Brea Pamphlet

The fourth imprint of the La Brea Fossil Hall guide, "Notes from the Pleistocene Fossils obtained from Rancho La Brea Asphalt Pits," has just issued from the press, and is available for distribution to the public at fifteen cents.

The text for this issue stands as written by Mr. L. E. Wyman for the second edition, printed in May, 1918, and reissued in March, 1922, and has been added to only in the matter of the few titles necessary to bring the bibliography down to date.

The illustrations have been revised and augmented, and include five full page restoration drawings of the larger tar pool mammals by Mr. John L. Ridgway,

together with a full page view by Mr. Wyman of the recently rearranged interior of the fossil room.

While the brochure has all the appearance of a new edition it is permissible to list it bibliographically only as a third imprint of the second edition. The first edition, by Mr. Harry S. Swarth, published April 5, 1915, together with the second edition and the two following imprints are entirely out of print and very difficult for collectors to obtain.

Director Bryan has announced for publication, soon it is hoped, a larger and more comprehensive treatment of the subject than the publishing facilities of the Museum have heretofore warranted.

—H.H.

Why?

When the city of Vienna was ruined by the great war it erected a Seven Million Dollar museum. Why?

The engineering interests of the United

States plan a twenty million dollar museum. Why?

Frank Munsey left forty million dollars to a museum. Why?

—Museum Service, Rochester, N. Y.



Editorials Continued

tainments has been most gratifying and serves to demonstrate the value of this effort of the Association to add to the growing facilities afforded by this institution for wholesome recreation and in-

Program of Lectures and Entertainments

All programs begin at three o'clock
January, 1927

Saturday, January 8th: **EASTER ISLAND—A STUDY IN SCIENTIFIC DEDUCTION.** Illustrated lecture by William Alanson Bryan. This talk will be based on Dr. Bryan's research experience on the remote island when he visited it in 1919.

Saturday, January 15th: **THE ART AND LIFE OF FRANCE**—Dudley Crafts Watson, of the Art Institute of Chicago. Mr. Watson's California tour brings him to Los Angeles at an opportune time to speak in connection with the exhibition of Modern French Art to be shown in Gallery C during January and February. His lecture will be illustrated.

Saturday, January 22nd: A program in connection with the exhibition of Architecture and its Allied Arts in Gallery A. Sumner Maurice Spaulding, well-known Los Angeles architect, will talk on **THE VALUE OF HISTORICAL PRECEDENT IN SOUTHERN CALIFORNIA ARCHITECTURE AS EXEMPLIFIED IN THE EXHIBITION.**

Saturday, January 29th: Elise Dufour will present Eugenia Liczbinska in a **DANCE RECITAL.** Miss Dufour will precede the recital with a talk on **RHYTHM, THE FUNDAMENTAL PRINCIPLE OF ART AND LIFE**—illustrated by Miss Liczbinska.

Miss Dufour is director of Rhythmwood, in Hollywood, and her principle of expression in the dance is different from any other taught in Southern California. Her talk will appeal especially to painters and sculptors and the dance recital should be of interest to everyone to whom beauty and expression are an important phase of life.

February, 1927

Saturday, February 5th: **ROMANCE OF BIRD LIFE**—by Alfred Cookman, M.S. The lecture will be illustrated by specimens, nests, and eggs. Mr. Cookman is president of the Nature Club of Southern California and an interesting speaker

struction. Members of the Association and their friends are especially urged to attend these entertainments and to assist in the building up of the membership of the organization which makes this line of museum activity possible.

on natural scientific subjects from the popular viewpoint.

Saturday, February 12th: Lincoln's Birthday. No lecture.

Saturday, February 19th: Dr. Charles Lincoln Edwards will lecture on **JOSE, A STORY OF THE DESERT CAHUILLA.** Dr. Edwards is too well known for his work as head of the Nature Study Department of the Los Angeles City Schools to need any further recommendation to nature lovers of Southern California. He has reserved the right to change his subject should he prepare something more interesting before this date.

Saturday, February 26th: **MUSICALE.** Viola Aimee Mayot, contralto, assisted by Mr. John Martin of the Martin Music Co., and the Gulbransen registering piano. Mrs. Mayot and Mr. Martin will be pleasantly recalled for their Sunday night radio programs.

Transient Exhibitions

January, 1927

MAIN FLOOR

Gallery A—Exhibition of Architecture and Allied Arts by the Southern California Chapter of the National Institute of Architects. Opens January 14th.

Gallery C—Modern French Pictures from the William Preston Harrison collection.

Gallery D—Exhibition of Costumes and Tapestries from Cheney Bros. of New York City.

DOWNSTAIRS

All Print Rooms—Exhibition of Camera Pictorialists. Opens January 3rd.

February, 1927

MAIN FLOOR

Gallery A—Same as for January.

Gallery C—Same as for January.

Gallery D—Paintings by MacDonald Wright and Morgan Russell.

Gallery E—National Exhibition under the auspices of the California Miniature Society.

DOWNSTAIRS

Print Room 1—Etchings by Donald Shaw MacLaughlan.

Print Room 2—Gordon Craig Woodblocks.

Print Room 3—J. Duncan Gleason Drawings and Paintings.

All photographs illustrating this publication are the original work of Mr. L. E. Wyman, of the Museum Staff.

VISIT YOUR MUSEUM OFTEN

Los Angeles Museum

Exposition Park

Open daily from ten to four, except Sunday forenoon
and Wednesday afternoon.
Holidays, afternoons only.
Exhibits changed monthly.



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WILLIAM ALANSON BRYAN



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*Hours and changes of exhibitions noted weekly in advertisement on the Amusement Page of the Sunday editions of the *L. A. Times*, and *Examiner*.